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magazines on the business of writing, such is the fold, if a fold is correct at all.

3. *The correct business fold.*—The crosswise fold is the first fold of a correctly folded business letter. It is the same one found in a great many legal papers and business forms. Envelopes are made with the crosswise fold in mind.

4. *The correct social fold.*—Personally I do not know of a generally used social form that permits of the lengthwise fold. Envelopes used for social communication are also made for the crosswise fold.

5. *The habits of the child.*—If the above four things are correct, and I see no reason why they are not, why should the school teach the child to fold his papers for school work in a way which he must unlearn when he leaves school? Here is a challenge of the efficiency of the school.

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'TIS PLOTTED

Many times I have sighed with discouragement over a set of stories—of unreal, improbable, silly, profitless stories—only to turn with delight to descriptions of discernment, natural narrations, argumentative arguments, and entertainingly explanatory expositions.

Why this difference? The tale should have elemental roots deep in the heart and mind of every child. Why does the suggestion of a story bring forth only midnight feasts at boarding school with discovery as the mainspring, exciting life of hero or heroine with fame as the reward of perilous adventure, or a maudlin ghostly escapade? The roots we are looking for are here even though deeply imbedded in the underbrush of cheap current literature and the overgrowth of passion and sentiment. For the deepest root after all is the innate love of the dramatic!

Guidance is all that is needed, but such wise guidance! It should be always constructive, never destructive. Our criticism of some thing exciting, but otherwise worthless, brands us as prudish, unemotional, apart from real and vital life. Our appreciation of a natural story, full of character portrayal, of character development, of life and love, wins for our judgment the respect which we trust it deserves.

The pupil's sense of the dramatic then supplies him with the action of the embryo-story, but where is he to get the natural characters and the interweaving threads of character and incident which go to make up

a plot? From life, of course, you will say. But the dramatic and interesting in life is not always apparent. For the first few stories, then, let the teacher supply these. Let her suggest material for a short story for one assignment or the working-out of a certain problem of thought or character growth to be continued through three chapters. Let the suggestion be suggestive merely; leave plenty of room for different individualities to express themselves; in a word, plant the seed and let the details branch forth as they will. It is wise, however, to supply the real plot motive; otherwise the forces do not balance each other. You will be surprised at the interesting results.

For example: when I proposed that a story have one ruling or dominating character in a chapter which was to portray family life in a story the plot motive of which was to be an event which changed this character, I was interested to find the part taken by a selfish older sister in a moderately well-off family, by an invalid daughter in a rich family, by an unreasonable step-mother in a poor family, and so on; the variations were limited only by the number in the class. The action of the stories and the reactions of the characters were well thought out in every case.

The next step is to a plot of the pupil's own making; and the step is happily taken, for confidence is gained.

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